

\$1.00 Per Year

JANUARY, 1910.

Price, 10 Cents

# The Open Court

A MONTHLY MAGAZINE

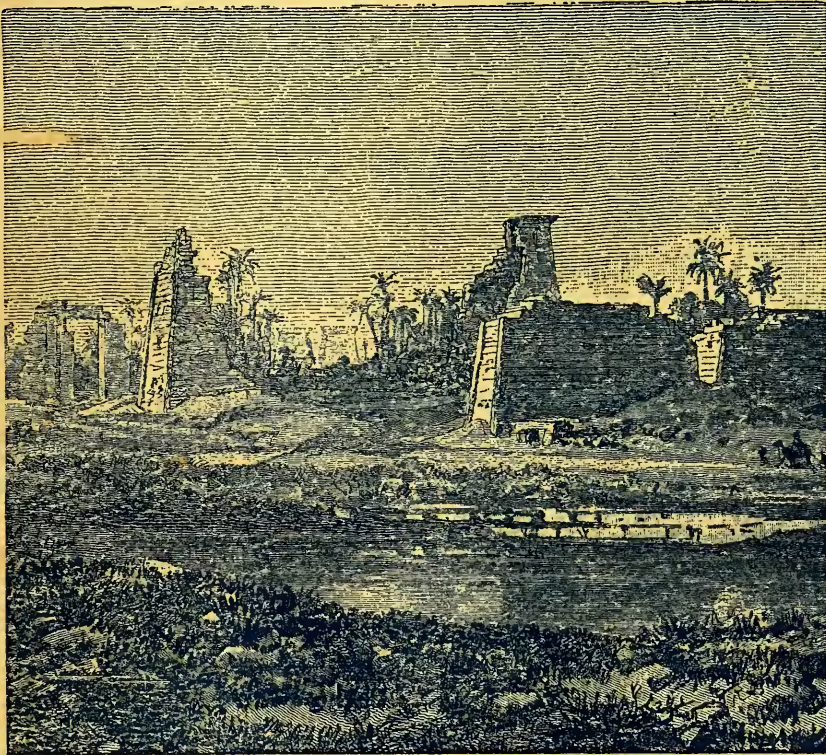
Devoted to the Science of Religion, the Religion of Science, and the  
Extension of the Religious Parliament Idea

*Editor:* DR. PAUL CARUS.

*Associates:* { E. C. HEGELER.  
MARY CARUS.

VOL. XXIV. (No. 1.)

NO. 644.



THE RUINS OF EGYPT, A PICTURE OF THE TRANSIENCY OF LIFE.

CHICAGO

**The Open Court Publishing Company**

LONDON: Kegan Paul, Trench, Trübner & Co., Ltd.

Per copy, 10 cents (sixpence). Yearly, \$1.00 (in the U.P.U., 5s. 6d.).

Entered as Second-Class Matter Oct. 10, 1890, at the Post Office at Chicago, Ill., under Act of March 3, 1879.  
Copyright by The Open Court Publishing Company, 1910.





\$1.00 Per Year

JANUARY, 1910.

Price, 10 Cents

# The Open Court

A MONTHLY MAGAZINE

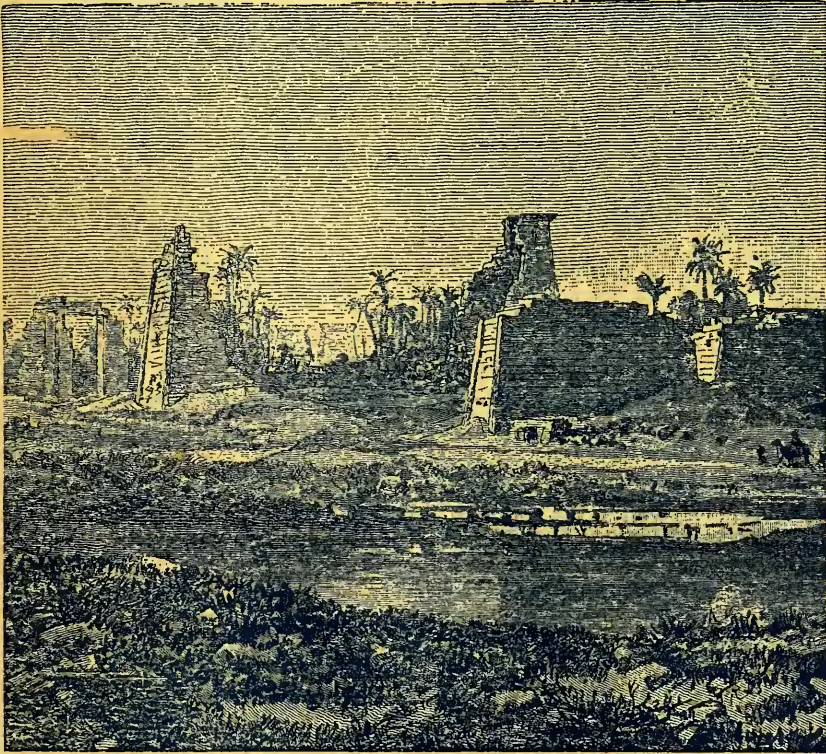
Devoted to the Science of Religion, the Religion of Science, and the  
Extension of the Religious Parliament Idea

*Editor:* DR. PAUL CARUS.

*Associates:* { E. C. HEGELER.  
                  { MARY CARUS.

VOL. XXIV. (No. 1.)

NO. 644.



THE RUINS OF EGYPT, A PICTURE OF THE TRANSIENCY OF LIFE.

CHICAGO

**The Open Court Publishing Company**

LONDON: Kegan Paul, Trench, Trübner & Co., Ltd.

Per copy, 10 cents (sixpence). Yearly, \$1.00 (in the U.P.U., 5s. 6d.).

Entered as Second-Class Matter Oct. 10, 1890, at the Post Office at Chicago, Ill., under Act of March 3, 1879.  
Copyright by The Open Court Publishing Company, 1910.

CONTENTS:

	PAGE
Frontispiece. Lao-tze and Confucius. MURATA TANRYÔ.	
<i>The Transiency of Life</i> (Illustrated). EDITOR .....	I
<i>The Real Question of the Ancestry of Jesus.</i> WILLIAM BENJAMIN SMITH ..	12
<i>The Nazarene</i> (With special reference to Prof. W. B. Smith's theory of the pre-Christian Jesus). EDITOR .....	26
<i>Buddhist Relics</i> (Illustrated). EDITOR .....	31
<i>The Religious Spirit of the American Indian</i> (Illustrated). HARTLEY B. ALEXANDER .....	45
<i>Peshawur</i> (Illustrated). THOMAS P. HUGHES .....	55
<i>Mme. Emilie Hyacinthe Loyson</i> .....	59
<i>The World Cipher</i> (Poem). EDMUND NOBLE .....	61
<i>Lao-tze and Confucius</i> .....	63
<i>Book Reviews and Notes</i> .....	64

Special Subscription Offer

THE MONIST, for one year . . . . .	\$2.00
THE OPEN COURT, for one year . . . . .	1.00
Copy of <i>Philosophy as a Science</i> . . . . .	.50
	<u>\$3.50</u>
Special Price for All . . . . .	\$2.50

THE OPEN COURT PUBLISHING COMPANY  
378-388 Wabash Avenue, Chicago

Dear Sirs:

Please find enclosed \$2.50, for which please send me THE MONIST and THE OPEN COURT for one year, including complimentary copy of *Philosophy as a Science*.

Yours very truly,

Date.....





LAO-TZE AND CONFUCIUS.

By Murata Tanryô.

*Frontispiece to The Open Court.*



# THE OPEN COURT

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and  
the Extension of the Religious Parliament Idea.

---

VOL. XXIV. (No. 1.)      JANUARY, 1910.

NO. 644.

---

Copyright by The Open Court Publishing Company, 1910.

---

## THE TRANSIENCY OF LIFE.

BY THE EDITOR.

SINCE primordial times philosophers and religious teachers of mankind have dwelt on the transiency of life, and we may truly say that if death did not exist man would live unthinkingly, without thought of the morrow and without pondering on the deeper problems of existence. There would be no philosophy, no religion and none of the ideals of sacrifice and victory of life triumphant over the power of death. Transiency and with it all that results therefrom, pain and other troubles, grief for the departed and the prospect of our own death, have been the teachers in the stern school of life.

Among the oldest documents which record a contemplation of the problem of death are two Egyptian poems, "The Hymn of King In-jetef" and "The Song of the Harper." Both are like two renderings of the same original. The text of the former is preserved in two versions. A complete copy of one of them, which, however, is very carelessly written, was found on a papyrus now preserved in the British Museum under the title "Harris 500." The other copy was discovered in a tomb of the Eighteenth Dynasty (which ruled about 1600-1350 B. C.), where it was inscribed on the wall. It is written in a clear hand but exists only in fragments, which have been transported to the museum at Leyden.

Maspero was the first translator of the papyrus version in *Etudes égyptologiques*, I, 164. Both texts were edited and commented upon and translated into German by W. Max Müller.<sup>1</sup> Later translations are by Adolf Erman and James Henry Breasted.

The London papyrus is somewhat later than the tomb in-

<sup>1</sup> *Die Liebespoesie der alten Aegypter.*

scription at Leyden. Its probable date is in the beginning of the Nineteenth Dynasty, about 1300 B. C., but the song itself must antedate even the Leyden text, because kings of the name Imjetef belong to the Thirteenth Dynasty which flourished about 1700 B. C.

The singer of this ancient hymn is accompanied by a harper. His audience is gathered together for a family reunion in the an-



SINGING THE SONG OF THE HARPER.

From an Ancient Egyptian tomb inscription. (After Breasted.)

cestral temple before the statue of their patriarch Neferhotep, which is placed upon the seat of honor together with the statues of his wife, daughter and son. After the fashion of Egyptian love songs his wife is constantly addressed as his sister, a custom which also prevailed in Palestine and is adhered to in the Hebrew Song of Songs.



The festival may have been an annual celebration like the New Year's feast in China which is mainly a family feast in commemoration of ancestors.

The Harper's Song was apparently very popular all over Egypt, and its general tone may be characterized by the line, "Be cheerful evermore," where "evermore" means "in spite of all troubles of life"; and if we wish to render its meaning fully we might say, "for all that, even more so." It is a kind of *Gaudeamus igitur*.

Herodotus tells us (II, 78) that at their banquets the rich Egyptians used to have a wooden mummy carried about in the hall. It was an ell or two in length and was painted and prepared to look very natural, and as the attendant showed it to each guest he would say, "Look upon this, and drink and be merry; for when thou art dead thou wilt be like this."

The same author mentions the popular melodies of Egypt which were typically Egyptian, for they did not introduce foreign tunes. Herodotus tells of one song especially which he found also in Cyprus and elsewhere, and compares it with the Greek dirge named after Linos. He adds that it had been sung since the beginning of civilization and in Egyptian was called "Maneros." It is not improbable that the Egyptian Maneros is our Song of the Harper, and indeed we must assume that the latter was as popular and of the same antiquity as Herodotus describes the Maneros to have been. In comparing it to the Greek Lay of Linos, he apparently means only to say that it was in some way connected with funeral rituals and the dead.

Various Egyptologists have tried to find the Egyptian equivalent for Maneros. Plutarch explains it as an exclamation of good luck,<sup>2</sup> but no explanation is satisfactory, and W. Max Müller's hypothesis is still the best. He explains it to be the Egyptian *Ma-n-cr-hos*, which means a place where one sings, and is used in the sense of carousing.

The redactions of the Harper's Song as we have them contain obvious contradictions, but these can easily be explained on the assumption that the original song was modified by orthodox interpolations. According to the traditions of Egypt, the body of the deceased had to be preserved and protected by magic spells, but this was possible only for the rich, and the comfort of a preservation after death was denied to the multitudes of the poor. The Harper's Song, however, exhorts to cheerfulness even those who can not afford the luxury of an orthodox funeral. When this song proved

<sup>2</sup> *De Is. et O.*, XVII.

too powerful to be suppressed, and when its spirited tone found favor even with those who would not dare to contradict the religious notions of the established faith, it suffered the fate of the Biblical Ecclesiastes, the song on the vanity of life, a very unorthodox piece of literature which is also interlarded with orthodox interpolations. In the same way we find inserted in the Song of the Harper a description of the blessed fate of him who is buried according to the proper ritual, and yet it seems to have been used originally by the large masses of the people who were impressed with the idea that after all in death all are alike.

How popular the song was in Egypt appears from the fact that quotations from it have been inserted on a stele, bearing the date of the year 10 of Cleopatra. This inscription is apparently copied from a later redaction, for it contains many verses of extraneous matter.

The original text is much mutilated and has been edited by prominent Egyptologists. Our intention here is not to recapitulate all the difficulties of its proper interpretation but to offer an approximately readable version which shall be as faithful as is possible in this popularized reproduction.

The singer first turns to the patriarch, then he comments upon the transiency of life and finally exhorts his audience. The lesson which he inculcates is to be cheerful and to have a courageous heart, but at the same time he insists on charity and righteousness so as to ensure a blessed memory among future generations and peace in the life to come.

The song of King In-jetef reads in an English version thus:<sup>3</sup>

#### THE HYMN OF THE SHRINE OF THE BLESSED KING IN-JETEF.<sup>4</sup>

[Written] for harp accompaniment.

Sainted indeed is this patriarch.

The good charge has been fulfilled.

Some pass away while others remain. . . .<sup>5</sup>

Since the time of our ancestors,

The deified kings<sup>6</sup> who lived in ancient days,

Rest in their pyramids.

<sup>3</sup> We follow the translations of Erman, Stern, W. Max Müller and Breasted.

<sup>4</sup> Formerly this name was read "Antef" or "Entuf."

<sup>5</sup> The reading of this line and its connection with the next are doubtful.

<sup>6</sup> Literally, "the gods, or divine ones."

And the noble as well as the sainted ones  
 Lie buried in their sepulchers.  
 There<sup>7</sup> abide<sup>8</sup> those whose place is no more.  
 Behold what has become of them!

I listened to the words of Imhotep and Hardyaf  
 Who speak thus in their proverbs:  
 "Behold the places of these men!  
 Their walls crumble, there is no trace of them  
 As though they had never been!<sup>9</sup>  
 No one returneth to tell what has become of them,  
 To tell us how they fare,<sup>10</sup> to cheer our heart,  
 Until you<sup>11</sup> wend the way whither they have gone."  
 Be cheerful and let thy heart forget [its grief].<sup>12</sup>  
 Best is to give leeway to thy heart during thy lifetime.<sup>13</sup>  
 Crown thyself with myrrh and clothe thyself in fine linen;  
 Anoint thy head with wondrous oils divine.<sup>14</sup>  
 Be cheerful evermore and let not thy heart flag.  
 Give leeway to thy heart, and take joy.  
 So long as thou livest on earth  
 Let not thy heart be troubled,  
 Until cometh the day of mourning.<sup>15</sup>

The still heart<sup>16</sup> does not hear the wailing,  
 And lamentations save no one from the grave.

<sup>7</sup> Viz., in the tomb.

<sup>8</sup> Literally, "they made their homes." Erman translates, "There have they built houses"; and W. Max Müller, "Die gebaut haben Heiligthümer"; and Breasted, "As for those who built houses."

<sup>9</sup> Erman ends the quotation from the Proverbs here with the third line. The others omit quotation marks altogether.

<sup>10</sup> W. Max Müller translates: "Ihre Angelegenheiten" and adds in a footnote: "D. h. wie sie aussahen und was sie thaten"; Erman translates: "How it goes with them"; and Breasted: "Of their estate."

<sup>11</sup> The change from "us" to "you" is in the Egyptian text and seems to be intentional. Müller translates: "Uns zu führen an den Platz wo(von) sie (weg)gingen."

<sup>12</sup> The word "grief" is supplied.

<sup>13</sup> Erman and W. Max Müller say "So lange du lebst." Breasted translates the line: "Let thy heart dwell upon that which is profitable to you."

<sup>14</sup> Literally, as Erman has it: "With the true marvels of the gods"; or W. Max Müller: "Getaucht in kostbares, (in) ächtes von den Götterdingen." This means: "With the ointments used in divine worship for anointing the statues of the gods."

<sup>15</sup> Literally: "The day of the [funeral] lamentation."

<sup>16</sup> The Leyden text reads: "Osiris does not hear the wailing," but the meaning remains the same, because the transfigured dead is identified with Osiris.

Therefore, celebrate the feast, and be not disheartened!<sup>17</sup>  
 No one has been permitted to take along his possessions  
 And no one who is gone hath ever returned.

The other Egyptian hymn which treats of the same theme and is inspired by the same sentiment, was discovered in the tomb of Nefer-hotep at Abd-el-gurnah, belonging to the Eighteenth Dynasty. The text was first published by Dümichen (*Hist. Inschr.*, II, 40), then by W. Max Müller. It was first translated into German by Lauth of Munich<sup>18</sup> and into English by Ludwig Stern, who also copied and published the text.<sup>19</sup>

Ludwig Stern published his translation in the First Series of the *Records of the Past*,<sup>20</sup> and Professor Erman in his *Life in Ancient Egypt*.<sup>21</sup> The song reads thus:

*Chanted by the harper in the temple of the blessed Nefer-hotep.*

Peace is now with this patriarch!  
 His good charge has been fulfilled!

Men pass away since the time of the sun,<sup>22</sup>  
 And youths come in their stead.  
 Ra [the morning sun] riseth in the dawn  
 And Tum [the setting sun] sinks below the horizon.

Men beget, women conceive,  
 And every nostril breathes the air of morn.  
 But all who are born  
 Go to their ordained place.<sup>23</sup>

Celebrate a feast, O holy father!  
 Have ointments and perfumes for thy nostrils;  
 With lotus wreaths deck the arms  
 And bosom of thy sister  
 Who liveth in thy heart and sitteth beside thee.

<sup>17</sup> Literally: "Tire not"; which means: "Do not flag in cheerfulness while celebrating the feast."

<sup>18</sup> In his essay, *Die Musik der Aegypter*.

<sup>19</sup> In *Zeitschrift für ägyptische Sprache*, 1873, p. 58.

<sup>20</sup> Vol. VI, p. 129.

<sup>21</sup> English translation, p. 387.

<sup>22</sup> Literally: "Since the time of Ra."

<sup>23</sup> W. Max Müller translates: "Sie gebären [Kinder] zu [ihrer] Zeit, [und diese] kommen an ihren Platz."



Music and song shall charm thee ;  
 Cast away all cares and mind thee of joy  
 Until cometh the day  
 When we journey to the land which loveth silence.

.....<sup>24</sup>

Celebrate a feast, O blessed Nefer-hotep,  
 O Patriarch with pure hands.—  
 He has finished his life....

All this happened to our ancestors.<sup>25</sup>  
 Their walls crumble ; no trace is left of them.  
 As though they had never been ;  
 And so it is since the time of the sun.<sup>22</sup>

.....<sup>26</sup>

Give bread to him who has no field.<sup>27</sup>  
 And thy name will be praised by the generations to come ;  
 They will look up to thee.....  
 Those<sup>28</sup> who have seen the right [way of life,  
 Have priests clad in the skin of] panther  
 Pouring libations on the ground,  
 And their bread is of fine flour.  
 The (female) singers shall weep before [their statues].  
 Their mummies shall stand before Ra

<sup>24</sup> Here only a few words are readable: "Not....peace of heart....his loving son."

<sup>25</sup> The reading is doubtful.

<sup>26</sup> Here the lines are much mutilated. Stern translates them thus: "(They in the shades) are sitting on the bank of the river, thy soul is among them, drinking its sacred water, following thy heart, at peace...." W. Max Müller declares that the language being of a later date betrays these sentences to be an insertion.

<sup>27</sup> So Erman. Stern translates: "Whose field is barren"; W. Max Müller: "Dem ohne Flur."

<sup>28</sup> This passage presents many difficulties, and we follow mainly W. Max Müller. It contains a description of the fate of the good. Stern translates thus: "[Priests clad in the skin] of a panther will pour to the ground and bread will be given as offerings. The dying women....."

This is a description of memorial festivals with libations and distributions of charity. The panther skin is the dress of the priests of Khem, the god that restores to life.

The text continues. "Their forms [viz., of the blessed] are standing before Ra. Their persons are protected [i. e., preserved or saved]." They live in Aaru (or Aalu), the Elysium of the Egyptians, where harvests never fail and where Shu, the son of Ra, will be their protector. The text continues: "Rannu [the goddess of the crops] will come at her hour and Shu will calculate his day and thou shalt awake....."

And their people will mourn.  
 Nor shall their offerings be neglected,  
 Rannu (the goddess of harvest) comes at the appointed time  
 And Shu<sup>29</sup> (the uplifter of heaven) counts his days.  
 Thou shalt awake [in Aalu] . . .  
 . . . . .but woe to the evil doer,  
 He shall sit miserable in the heat of eternal fires.  
 Celebrate a feast, O holy Father,  
 Nefer-hotep, pure of hands.<sup>30</sup>  
 No palaces in all Egypt can avail him  
 Whose tomb is all his wealth. . . .  
 Let me know what has become of him!  
 Not the least moment could be added to the life  
 Of him who passed into the realm of eternity.  
 Those whose storehouses are filled with bread,  
 Even they must encounter a last hour;  
 And that day's hour will quell the pride of the rich,  
 . . . . .<sup>31</sup>  
 . . . Mind thee of the day when hearts are sad  
 And the house is in mourning. . . . .  
 Mind thee of the day when thou shalt start  
 For the land that is crowded.  
 [Be cheerful] evermore.<sup>32</sup>  
 None that is gone will ever return.  
 Then it will be better for thee [to have been just].  
 Art thou a witness, hate the lie.  
 He who loveth righteousness [will be blessed].  
 Neither the coward nor braggard [can escape],  
 Nor will tarry [on earth] he who is [entombed with pomp],  
 Nor he who is buried without ceremonies,  
 Neither the mummified nor he without [a shroud]<sup>33</sup>  
 Therefore let bounty prevail  
 And give as it may behoove thee.  
 [Love] the truth! Isis blesses the good;<sup>34</sup>

<sup>29</sup> W. Max Müller here translates "Destiny." He suspects these lines to be the interpolation of an orthodox redactor.

<sup>30</sup> Here and in the following lines we follow mainly Stern's translation.

<sup>31</sup> Lacuna.

<sup>32</sup> A repetition of the line exhorting to cheerfulness.

<sup>33</sup> The contrast is obvious. After death both are alike, the wealthy and mighty ones who enjoy the benefit of an orthodox funeral according to the ritual prescribed by tradition, and the poor tramp buried by the wayside.

<sup>34</sup> W. Max Müller translates: "Enjoy what Me'it (Truth), Min (Bliss), and Isis give thee."

[And mayest thou attain] after a happy old age  
To the seat of truth without [suffering and grief].

The land where the Harper's Song was composed and sung has now itself become a picture of the transiency of life, and even in its ruins it is still beautiful and exercises its charm upon the present generation.

\* \* \*

Compare with these old Egyptian songs the kindred sentiment expressed in Psalm xc of the Old Testament. The underlying ideas are the same, but there is missing in the Hebrew Psalm the exhortation to an enjoyment of life and also to leading a life of righteousness. In its place stands the idea of Yahveh, the God of eternity as contrasted with the transitory character of human affairs. Yahveh represents the enduring background of life. He is the god of Israel, the creator of heaven and earth, the Eternal One before whom a thousand years are as one day.

A scholarly translation of this song made by Professor J. Wellhausen with a consideration of the literal meaning of the original text and published in the Polychrome Bible, reads as follows:

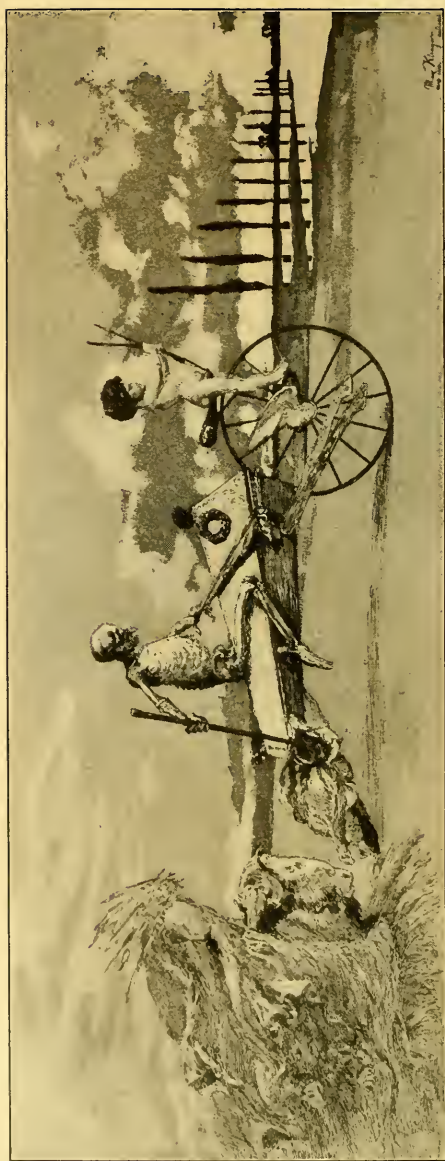
*Prayer of Moses, the Man of God.*

O Lord, Thou art our Refuge  
In all generations.  
Before mountains were born,  
Before earth and world were brought forth,  
From everlasting to everlasting Thou art God.

Thou turnest man again to dust,  
And sayest: "Return, ye children of men!"  
A thousand years are in Thy sight  
But as yesterday when it is past,  
And as an hour in the night.

The generation of men is ever shifting,  
They are like the herb which springs anew,  
Which shoots up in the morning, and thrives,  
And in the evening it fades and withers;  
Under Thy displeasure we perish,  
Under Thine anger are we benumbed.

Thou placest our sins before Thee,  
Our secretest act in the light of Thy face:



THE ADVENT OF THE NEW YEAR.



Under Thy fury all our days vanish,  
We bring our years to an end like a thought.

Our life lasts seventy years,  
Or, at the most, eighty,  
And its unrest is toil and emptiness;  
For it passes away swiftly, and we take our flight.  
Yet who apprehends the weight of Thine anger?  
Who is terrified at the power of Thy fury?  
Teach us, therefore, to number our days,  
That we may enter the gateway of wisdom.

Return, O JHVH! how long!  
Be gracious again to Thy Servants!  
Satisfy us at morn with Thy goodness,  
That we may rejoice and be glad all our days.  
Give us joy for as long as Thou hast given us affliction,  
For as many years of misfortune as we have lived through.  
Let Thy deeds be discerned by Thy Servants,  
And Thy majesty by their children!  
May the favor of JHVH, our God, be upon us!  
Support Thou the work of our hands!

This contemplation of transiency of life and the lessons which it teaches will never be antiquated and appeals to us to-day as strongly as it did at the family reunions of hoary Egypt or in the religious service of the ancient Jewish congregation.

To show our readers how a modern mind conceives of this same problem we here reproduce a picture by Max Klinger, a modern artist, who has given shape to his thought in a picturesque fantasy where the God of Love, ever childlike and ever young, leads the procession of life on the wheel of time. With him rides Death, and they leave behind those forms of life which have been condemned to extinction, represented by the American Indian and the buffalo.

The gruesome aspect of death representing transiency, is overcome and counterbalanced by the bright light of the future, which stretches out as an unlimited vista into eternity.

The past contains dead fossils, but before us lies the prospect of a constant renewal of life with its great possibilities of an advance to ever loftier heights.